

PROSPECTUS.

1893-1894.



Royal Academy of Music,

TENTERDEN STREET, HANOVER SQUARE, LONDON W.

(TELEGRAPHIC ADDRESS—COUNTERPOINT, LONDON.)

INSTITUTED, 1822.

INCORPORATED BY ROYAL CHARTER, 1830.

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A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her Majesty the Queen has, since her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

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STEGGALL, C., Mus. D. Cantab., R.A.M.

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HARP.

THOMAS, JOHN, R.A.M. (Pencerdd Gwalia).

VIOLIN.

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WOTTON, W. B.

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TRUMPET & CORNET.

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TROMBONE.

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WHEATON, MISS EMMA.

VIOLIN.

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ELLIOTT, PERCY.

VIOLA.

WALENN, ARTHUR.

VIOLONCELLO.

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CHARLOTTE F.

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Director of Sight-Singing Class—H. R. EYERS, R.A.M.

Director of Operatic Class—G. H. BETHEMANN.

Director of Literary Examinations—H. W. DULCKEN, Ph.D.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Dr. Alexander C. Mackenzie, 1888.

The number of Students who, up to July, 1893, have received either their complete or partial musical training within its walls is computed at nearly 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number at present under training is considerably over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows* and Associates,* the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, Marian Mackenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, and Thomas Wingham.

* See pages 40 and 42.

were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the permanent sight-reading classes; the rapidly extending operatic class; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment and stage-dancing classes.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and is on the point of being extended to the Colonies.

SCHOLARSHIPS AND EXHIBITIONS.

There are fourteen Scholarships and Exhibitions in active operation at present. Several others are founded and will come into operation in due course. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

WESTMORLAND SCHOLARSHIP for Singing.

STERNDALE BENNETT SCHOLARSHIP for any branch of Music.

PAREPA-ROSA SCHOLARSHIP for Singing.

SIR JOHN GOSS SCHOLARSHIP for Organ Playing.

LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.

HENRY SMART SCHOLARSHIP for Organ Playing and Composition.

JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Playing.

LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.

SAINTON-DOLBY SCHOLARSHIP for Singing.

MACFARREN SCHOLARSHIP for Composition.

SAINTON SCHOLARSHIP for Violin Playing.

ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.

SIR MICHAEL COSTA SCHOLARSHIPS (Three) for Composition.

GORING THOMAS SCHOLARSHIP for Composition.

POTTER EXHIBITION for Pianoforte Playing.

HINE EXHIBITION for Composition.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

Further particulars of the Scholarships and Exhibitions are given on pp. 21 to 28.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the Finance Committee, the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For names of Honorary and Subscribing Members see pp. 45 and 49 to 54.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Concerts, Orchestral and Choral Practices, Lectures, and Distributions of Prizes of the Institution.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

STUDENTS.

* The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 11). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

The appointment of Students to the various Professors is left to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least half a Term's notice of the removal of a Student is required.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Reserve Fund established for that purpose, or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives. (See list, pp. 46 to 48.)

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

ELOCUTION.

OPERATIC SINGING AND ACTING.

DEPORTMENT.

DANCING.

STAGE DANCING.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

† With respect to the subjects in Italics, see p. 14.

PRIZES.

There are also the following nineteen Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

PAREPA-ROSA PRIZE for Singing.

CHARLES LUCAS PRIZE for Composition.

LLEWELYN THOMAS PRIZE for Singing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

EVILL PRIZE for Singing.

CHARLES SANTLEY PRIZE for Accompanying.

SAINTON-DOLBY PRIZE for Singing.

JOSEPH MAAS MEMORIAL PRIZE for Singing.

LESLIE CROTTY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

MESSRS. TUBBS PRIZE for Violin Playing.

MESSRS. SILVANI AND SMITH PRIZE for Wind Instrument Playing (awarded triennially).

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

MESSRS. ROBERT COCKS & Co. PRIZES (Two) for Pianoforte Playing.

GOLDBERG PRIZE for Singing.

CHARLES MORTIMER PRIZE for Composition.

Further particulars of the Prizes will be found on pp. 32 to 36.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive; its objects are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum, as set forth on p. 13.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 11, receive two lessons per week on their respective instruments, one lesson per week in Harmony, in class, and have the privilege of attending the Ensemble Classes and Orchestral Practices.

The Subjects printed in italics in the list on p. 12 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Elocution Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term ..	11	11	0
Tuition Fees for the Curriculum set forth in par. 11 (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Operatic Class (Ordinary Students)... ..	1	11	6
„ „ (Students who discontinue all other subjects)	3	3	0
Elocution Class	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Italian	1	1	0
French	1	1	0
German	1	1	0
English	1	1	0

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Remittances should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him. (See Regulation II., p. 18.)

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 14.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout each Term, except during the latter half of the Midsummer Term. Students and Members are admitted to these lectures without charge.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for One hour and a half per week.

6.—Elocution (For Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Three hours twice per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

Attendance at the classes numbered 8, 9, and 10 is not obligatory.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, and Operatic Singing and Acting—

To Students of one or more years' standing, Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters, A.R.A.M. (See Regulation XIV., p. 20.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters R.A.M.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all) with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1893-4.

The First, or Michaelmas Term, commences on Thursday, 28th September, and closes on Wednesday, 20th December, 1893.

The Michaelmas Half-Term commences Thursday, 9th November, 1893.

The Second, or Lent Term, commences on Thursday, 11th January, and closes on Wednesday, 2nd May, 1894, with an adjournment from 22nd March to 18th April inclusive for the Easter Holidays.

The Lent Half-Term commences 22nd February, 1894.

The Third, or Midsummer Term, begins on Thursday, 3rd May, and ends on Wednesday, 25th July, 1894.

The Midsummer Half-Term begins 14th June.

ENTRANCE EXAMINATIONS, 1893-4.

Entrance Examinations will be held :—

For the Michaelmas Term, Monday, 25th September, at 10.

For the Michaelmas Half-Term, Monday, 6th November, at 2.

For the Lent Term, Monday, 8th January, at 11.

For the Lent Half-Term, Monday, 19th February, at 2.

For the Midsummer Term, Tuesday, 1st May, at 2.

For the Midsummer Half-Term, Monday, 11th June, at 2.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee (see p. 14), three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

LUNCHEONS.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected recently for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR.

The Financial Year runs from January 1st to December 31. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 9.

GENERAL REGULATIONS.

- I.—All orders for the government and regulation of the Academy shall emanate from the Committee of Management, whose decisions shall be delivered through their Chairman to the different officers of the establishment.
- II.—All branches of Music shall be taught in the Academy, and Students may choose any one of these for their principal study. Should the branch for which a Male Student enters be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him. If the branch for which a Student enters be Singing, he or she shall attend the Elocution Class. All Students shall be required to learn Harmony and (unless exempted by the Principal) Pianoforte, to attend the Sight-Singing Class, and, when competent, to take part in the Orchestral and Choral Practices, in the Ensemble and Accompaniment Classes, and in all public performances of the Academy.
- III.—The academic year shall consist of Thirty-six weeks, divided into Three Terms.
- IV.—The Course of Instruction shall include two Weekly Lessons in a Principal Study; one in a Second Study, when deemed desirable by the Principal; one in Elocution, for Singers; and the advantages of the Sight-Singing and Harmony Classes, the Ensemble and Accompaniment Classes, and the Orchestral and Choral Practices.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal. (See Regulations XI. and XII., p. 19.)

CONCERTS AND OPERATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of four complete works. At Easter, 1893, Lortzing's "Peter the Shipwright" was performed at the Lyceum Theatre.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

XIV.—On leaving the Academy, or during the Term next after leaving, Students may undergo an Examination. If the Examination prove satisfactory they shall receive a Certificate of their qualification. Pupils who have not studied for more than a year in the Academy shall not be considered eligible for this Examination, and applications for it shall not be received later than the next Term after a pupil leaves the Institution.

XV.—All Fees shall be paid in advance, and Notice must be given of the withdrawal of a Student.

The above General Regulations, as also all other Regulations embodied in this Prospectus, are made by the Committee of Management acting under the Charter granted by his late Most Gracious Majesty King George IV.

BYE-LAWS RELATING TO DISTINCTIONS.

MADE DECEMBER 6, 1887.

A.—Students who show special merit and ability in the examination referred to in Regulation XIII. of the 11th of December, 1886 (*the same as present Regulation XIV.*), of the Committee of Management shall receive the additional distinction of being elected, by the Directors, Associates of the Institution.

Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

B.—Students who distinguish themselves in the musical profession after quitting the Institution may be elected, by the Directors, Fellows of the Royal Academy of Music.

The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

Fellows of the Royal Academy of Music, and no other persons, shall be entitled to the use after their names of the initials R.A.M.

D.—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

The above Regulations are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

- V.—The Operatic Class, for the study of the Lyrical Drama, shall be open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this Class on payment of such fee as the Committee may from time to time determine.
- VI.—The Classes for the English, Italian, French, and German languages, and those for Elocution, Deportment, and Dancing may be attended by the Students on payment of an additional fee for each class. Students whose Principal Study is Singing shall not be required to pay the additional fee for the Elocution Class.
- VII.—Students shall be admitted at the commencement of each Term and Half-Term.
- VIII.—Students shall be required, on entering the Academy, to sign an Agreement binding themselves to keep all the rules of the Academy, to obey those in authority over them, strictly to carry out the course of study appointed by the authorities of the Academy, and to attend for that purpose during at least three Terms. The Father or Guardian of a Student will be required to sign a minute of approval, appended to the Agreement, binding him to pay the fees for the said three Terms.
- IX.—Students who are members of the Band or Choir shall attend all Orchestral and Choral Practices and Rehearsals; and every Student, without exception, shall attend all Public Performances, whether or not they be members of the Band or Choir. Female Students shall wear the Academic Dress (*viz.*, a plain white dress with scarlet sash) at all Public Concerts of the Academy.
- X.—As a mark of particular distinction advanced Students may be appointed Sub-Professors and required to give instruction in the Academy under the supervision of their own Professors. This appointment shall be for a period not exceeding three years, and shall be relinquished if the Student leave the Academy before the expiration of the period.
- XI.—No Student shall be allowed to undertake any public engagement without the sanction of the Principal.
- XII.—No Student shall be allowed to publish any Composition without the sanction of the Principal, and a copy of all Compositions published with his sanction must be presented to the Library of the Academy.
- XIII.—Any infringement or violation of the Regulations, or any discreditable or improper conduct, shall subject the Student, at the discretion of the Committee, to suspension or dismissal from the Institution.

Sterndale Bennett Scholarship.

Founded by subscription, 1872, as a testimonial to

WILLIAM STERNDALE BENNETT, Kt., M.A. et Mus.D. Cantab.,
D.C.L. Oxon., R.A.M. (1816—1875),

Principal of the Academy from 1866 to 1875.

This is open for competition biennially in April by Male Candidates, in any branch of Music, who must be British-born subjects, between the ages of fourteen and twenty-one years, and must produce certificates of birth.

Candidates must pass an Examination in general education previous to entering the musical competition. Subjects: Orthography and the other branches of English Grammar, Elementary Arithmetic, Rudiments of Geography, and English History; and, for Candidates above eighteen, any Foreign Language of their own choice.

A Candidate is exempt from the Literary Examination who can produce a certificate of either of the University Local Examinations.

The successful Candidate is entitled to two years' free instruction in the Academy.

The next competition will be held in April, 1894.

TRUSTEES :

WALTER MACFARREN, ARTHUR O'LEARY, and H. R. EYERS.

Parepa-Rosa Scholarship.

Founded by Carl Rosa, Esq., 1874, in memory of his Wife,

EUPHROSYNE PAREPA-ROSA (1836—1874),

Soprano Singer.

This is open for competition biennially in April by Female Vocalists between the ages of eighteen and twenty-two years, who must be British-born subjects, must not be nor ever have been Students in the Royal Academy of Music, and who must produce certificates of birth.

The successful Candidate is entitled to two years' free instruction in the Royal Academy of Music.

The next competition will be held in April, 1894.

TRUSTEES :

A. RANDEGGER, CHAS. F. SPARROW, J. H. EVANS, and the PRINCIPAL.

Potter Exhibition.

Founded by subscription, 1860, as a testimonial to

CIPRIANI POTTER (1792—1871),

Principal of the Academy from 1832 to 1859.

This is open for competition annually in December by Female and Male Candidates, at alternate elections, who shall then be and shall have been Students at the Academy for not less than two years, and it will be awarded to the one judged to evince the greatest merit in Pianoforte-playing.

The amount of the Exhibition is about £10 10s., which is appropriated towards the cost of a year's instruction in the Academy.

The next competition will be for Male Candidates.

TRUSTEES :

W. H. CUMMINGS, J. F. H. READ, and the PRINCIPAL.

Westmorland Scholarship.

Founded by subscription, 1861, in memory of

JOHN FANE, 11th Earl of Westmorland (1784—1859),

Founder of the Royal Academy of Music.

This is open for competition annually in December by Male and Female Vocalists in alternate years who must be Students in the Royal Academy of Music, between the ages of eighteen and twenty-four, and who must produce certificates of birth.

The amount of the Scholarship is about £9 9s., which will be appropriated towards the cost of a year's instruction in the Academy.

Further subscriptions towards the fund of this Scholarship will be applied to the increase of its annual value.

The next competition will be for Female Candidates.

TRUSTEES :

F. CORDER, W. H. CUMMINGS, and F. WALKER.

the one who may be judged to have composed the best English Ballad, the poetry for which shall have been selected by the Committee and announced two months before the Competition.

TRUSTEES :

WALTER MACFARREN, C. STEGGALL, and FREDERICK WESTLAKE.

John Thomas (Welsh) Scholarship.

Founded by subscription, 1883, collected mainly in the Principality, by

JOHN THOMAS (Pencerdd Gwalia),

Harpist to the Queen.

This is competed for triennially in September by Vocalists and Instrumentalists of both sexes, at alternate elections, who must be under eighteen years of age and produce certificates of birth. Candidates must not be, nor ever have been, pupils of any public metropolitan Institution for musical instruction, and either they or their parents must have been born in Wales.

The successful Candidate is entitled to three years' free instruction in the Royal Academy of Music.

The next competition will be by vocalists, and will be held in July, 1896.

TRUSTEES :

JOHN THOMAS, JOHN WILLIAMS, M.D., STEPHEN EVANS, and the
PRINCIPAL.

Henry Smart Scholarship.

Founded by subscription, 1880, in memory of

HENRY SMART (1813—1879),

Composer and Organist.

This is open for competition triennially in September by Male and Female Candidates, at alternate elections, who must be British-born subjects, under twenty years of age, and must produce certificates of birth.

The Scholarship amounts to about 16½ Guineas a year, which is appropriated towards the cost of three years' instruction in the Academy. In awarding this Scholarship special regard will be had to promise of excellence in Organ-playing and Musical Composition.

The next competition will be by Male Candidates in September, 1896.

TRUSTEES :

JOHN CLARKE CROSTHWAITE MCCAUL, G. A. OSBORNE,
and the PRINCIPAL.

Sir John Goss Scholarship.

Founded by subscription, 1875, as a testimonial to
JOHN GOSS, Kt., Mus.D. Cantab., Hon. R.A.M. (1800—1880),
Composer, Organist of St. Paul's Cathedral, and Professor in the
Academy.

This is open for competition by Chorister Boys (to be elected by the Council of the College of Organists).

The holder is entitled to three years' instruction in the Academy.

The Examination is held by the College of Organists.

Further subscriptions to the fund of this Scholarship will be appropriated to the increase of its annual value.

The next competition will be held in December, 1893.

TRUSTEES:

Sir JOHN STAINER, M. E. WESLEY, and H. GOSS.

Lady Jenkinson's Thalberg Scholarship.

Founded by subscription raised by Lady Jenkinson, 1877, in memory of
SIGISMUND THALBERG (1812—1871),
Pianist and Composer.

This is open for competition biennially in December by Female and Male Pianists, at alternate elections, who must be British-born subjects, between the ages of fourteen and twenty-one years, and must produce certificates of birth.

Competitors must pass an Examination in general education before entering the Musical Competition; the subjects of, and the exemption from, which are the same as for the Sterndale Bennett Scholarship.

The Scholarship amounts to about £20 a year, which is appropriated towards the cost of two years' instruction in the Academy.

Further subscriptions to the fund of this Scholarship will be applied to the increase of its annual value.

The next competition will take place in December, 1893, and will be for Female Candidates.

TRUSTEES:

Sir G. B. JENKINSON, Bart., SIGISMUND BRUZAUD,
and the PRINCIPAL.

Hine Exhibition.

The bequest of Miss MARY HINE (D. 1880).

The amount is about £14, which is appropriated towards the cost of a year's instruction in the Academy. It is competed for annually in December by male and female Students of the Academy under seventeen years of age at the date of Competition, and will be awarded to

Candidates must pass an Examination in general education before entering the Musical Competition, the subjects of which are English Orthography and Grammar, Elementary Arithmetic and the rudiments of Geography and English History. Exemption from this Examination can only be obtained by production of a Certificate by the Candidate that he or she has passed a satisfactory Examination at any of the local or other Examinations held by any British University, or unless such Candidate at the time of Competition holds any other Scholarship at the Royal Academy of Music.

The next Competition will be in April, 1897.

TRUSTEES :

C. A. BARRY, ALFRED H. LITTLETON, and THOMAS THRELFALL.

Macfarren Scholarship.

Founded by subscription, 1888, in memory of

SIR GEORGE ALEXANDER MACFARREN (1813—1887), M.A., R.A.M. ;

Mus. Doc. Cantab. et Oxon. et Dub. ;

Professor of Music at the University of Cambridge ; and Principal of the Academy from 1875 to 1887.

This will be open for competition triennially in January by British-born Candidates, between the ages of fifteen and twenty-one years upon the day fixed for the beginning of the Examination in Musical Composition, and will be awarded for promise in Musical Composition. Certificates of birth must be produced. A fee of One Guinea must be paid by each Candidate on entering his or her name for competition.

Competitors must pass an Examination in general education before entering the Musical Competition, the subjects of which are the same as for the Sterndale Bennett Scholarship. Exemption from this Examination can only be obtained from the Committee of Management on production of such a certificate or evidence as they may think fit, and Candidates who have already passed a similar Examination, or have attained such a position at school or college as the Committee may determine to be sufficient, may also be exempted.

The successful Candidate is entitled to three years' tuition at the Royal Academy of Music. In cases of exceptional talent or promise this period may be extended to one year more. The holder of the Scholarship is ineligible for a second competition.

The Trustees are empowered to hand over to the holder of the Scholarship, or otherwise deal with at their discretion, any balance that may remain in their hands.

The next Competition will be held in January, 1895.

TRUSTEES :

WALTER MACFARREN, THOMAS THRELFALL, and the
PRINCIPAL.

Sainton=Dolby Scholarship.

Founded by subscription, 1886, in memory of
CHARLOTTE HELEN SAINTON-DOLBY, R.A.M. (1821—1885),

Contralto Singer and Composer.

This is open for competition triennially in January by Contralto and Soprano Vocalists, at alternate elections, between the ages of seventeen and twenty years, who must be British-born subjects, must not be, nor ever have been, Students in the Royal Academy of Music, and must produce certificates of birth.

The Scholarship amounts to 15 Guineas a year, which is appropriated towards the cost of three years' instruction in the Academy, and it is awarded to the Candidate who may be judged to display the best voice in conjunction with musical aptitude.

The next Competition will be for Contralto Vocalists and will be held in January, 1894.

TRUSTEES :

WALTER MACFARREN, EDWARD LLOYD, and

CHARLES SANTLEY.

Liszt Scholarship.

Founded by subscription, 1886, in honour of
FRANZ LISZT, Hon. Canon, Ph.D., Hon. R.A.M. (1811—1886).

With which is incorporated the

Bache Scholarship.

Founded by subscription, 1888, in memory of

WALTER BACHE (1842—1888),

Pianist, Conductor, and Professor in the Academy.

This is open for competition by Male and Female Candidates between the ages of fourteen and twenty years upon the day fixed for the beginning of the Examination in Musical Composition and Pianoforte-playing, and is awarded to the one who may be judged to evince the greatest merit in Pianoforte-playing or Composition.

It entitles the successful Candidate to three years' free instruction in the Academy, and, after that, a yearly sum to assist him or her in the extension of musical experience for two years on the Continent of Europe.

A fee of One Guinea must be paid by each Candidate on entering his or her name for competition.

the report of the Examiners that no fit Candidate has appeared.
 The holder of the Scholarship is ineligible for a second Competition.
 The amount of the Scholarship is subject to fluctuation.
 The next Competition will take place in March, 1896.

TRUSTEES :

AUGUSTUS LITTLETON, THOMAS THRELFALL, and the PRINCIPAL.

Sir Michael Costa Scholarships.

The bequest of

MICHAEL COSTA, Kt., Hon. R.A.M. (1808—1882),

Composer and Conductor.

1. A Scholarship of £120 per annum, to be bestowed upon such English-born Male Student of the Academy as shall manifest the greatest ability for Composition (especially as respects the faculty of inventing melody), for the purpose of enabling him to continue his studies upon the Continent of Europe, and particularly in Germany. Such Scholarship to be tenable for five years, upon the condition that the Scholar is not, during his tenure of the Scholarship, to publish any composition; and if this condition be broken the Scholarship is to be forfeited.

2. Two Scholarships of £40 per annum each, to be bestowed upon English-born Students for the purpose of enabling them to pursue their studies in the Academy; and such Scholarships to be tenable for five years, upon the condition that the Scholars are not, during their tenure of the Scholarships, to accept any engagement for performing in public, upon pain of forfeiting the said Scholarships.

These Scholarships are not yet in operation.

Goring Thomas Scholarship.

A Scholarship in memory of the late Arthur Goring Thomas, Composer, particulars of which will be duly announced, is in course of foundation.

Erard Centenary Scholarship.

The Gift of

DANIEL MAYER, Esq.,

In celebration of the Centenary of the establishment of
Messrs. S. & P. Erard's business.

This Scholarship is open to all British-born subjects of either sex between the ages of fourteen and twenty-one, who shall not be, nor ever have been, Students at the Royal Academy of Music, the Royal College of Music, or the Guildhall School of Music. An Entrance Fee of One Guinea is payable by each Candidate. The successful Candidate will be entitled to receive three years' free tuition at the Royal Academy of Music, and in addition will have the loan of an Erard Grand Pianoforte during the same period.

The first Competition for the above Scholarship took place on the 25th October, 1892.

Sainton Scholarship.

Founded by subscription, 1891, in memory of

PROSPER SAINTON,

Violinist and Composer,

Professor of the Violin at the Royal Academy of Music,
1845—1890.

This Scholarship is to be awarded for promise in Violin-playing and will be competed for triennially. It is open to British-born subjects of either sex, who shall be under the age of eighteen years on the date of the musical examination. Candidates will be required to pay a fee of Half-a-Guinea on entering, and to produce such evidence of their age as the Trustees may require. No Candidate will be eligible to compete in the musical examination who shall have failed to pass such preliminary literary examination as shall be appointed by the Committee of Management, or to have produced such evidence of his or her literary qualifications as the Committee shall consider sufficient. The successful Candidate will be entitled to the benefit of the Scholarship funds for three years, subject to the usual conditions, which time, in cases of exceptional talent, may be extended to four years, at the discretion of the Committee. The Committee have power to withhold the Scholarship in any year upon

WESTMORLAND SCHOLARS.

ELIZABETH ROBERTINE HENDER-SON	1861	MARIAN WILLIAMS (re-elected) ...	1877
AMELIA ANN HODGSON	1862	MAUD CORNISH	1878
EDITH WYNNE	1863	MARIAN MCKENZIE	1879
ARABELLA SMYTH	1864	HILDA WILSON	1880
EMMA BUER	1865	HILDA WILSON (re-elected)...	1881
MARY E. CHRISTIAN	1866	CHARLOTTE THUDICHUM	1882
ALWINA LOHMAN (Valleria)...	1867	ELEANOR REES	1883
REBECCA JEWELL	1868	KATE MCKRILL	1884
GEORGINA MAUDSLEY	1869	BLANCHE MURRAY... ..	1885
MARY CRAWFORD	1870	JULIA NELSON	1886
ANNIE BUTTERWORTH	1871	GRETA WILLIAMS	1887
EMMA L. BEASLEY	1872	MARIE HOOTON	1888
EMMA L. BEASLEY (re-elected) ...	1873	EDITH C. SIVITER... ..	1889
CHARLOTTE AGNES LARKCOM ...	1874	JOHN WALTERS	1890
MARIE DUVAL	1875	KATE COVE	1891
MARIAN WILLIAMS	1876	ARTHUR APPLEBY	1892

EXTRA SCHOLARS.

LINDA SCATES	1866	ALFRED KELLEHER	1866
LOUISA VOKINS	1866	STEPHEN KEMP	1866

STERNDALE BENNETT SCHOLARS.

TOBIAS AUGUSTUS MATTHAY ...	1872	G. W. F. CROWTHER	1882
CHARLTON TEMPLEMAN SPEER ...	1874	SEPTIMUS WEBBE... ..	1884
TOM SILVER (resigned)	1876	ALBERT H. FOX	1886
HENRY J. COCKRAM (two terms)...	1877	E. CUTHBERT NUNN	1888
HENRY J. COCKRAM (re-elected) ...	1878	ERNEST SKIPSEY	1890
WILLIAM G. WOOD (five terms) ...	1878	STANISLAUS SZCZEPANOWSKI... ..	1892
STEWART MACPHERSON... ..	1880		

WELSH CHORAL UNION SCHOLAR.

MARY DAVIES	1873
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PAREPA-ROSA SCHOLARS.

ANNIE ELIZABETH BOLINGBROKE...	1874	FANNY ELIZA ROWE	1884
CLARA SAMUELL	1876	LILLY A. CRABTREE	1886
MARIAN MCKENZIE	1878	EMILY SQUIRE	1888
CHARLOTTE THUDICHUM	1880	EDITH MARY HANDS	1890
KATE WINIFRED PAYNE	1882	ALICE A. SIMONS	1892

SIR JOHN GOSS SCHOLARS.

ERNEST FORD	1875	LEWIS GODFREY THOMAS	1884
EDWIN H. LEMARE	1878	WILLIAM HENRY BELL... ..	1889
CHARLES WILKES (resigned) ...	1881		

LADY GOLDSMID SCHOLARS.

ETHEL GOOLD	1876	ANNIE V. MUKLE	1883
BEATRICE FRANCES SARAH DAVEN-PORT	1878	LILIAN MUNSTER	1884
DINAH SHAPLEY	1880	ETHEL M. BOYCE	1885
MARGARET GYDE	1881	DORA BRIGHT	1886
ANNIE CANTELO	1882	EDITH L. YOUNG	1887
		CATHERINE RODBARD	1888

KING'S SCHOLARS.

GEORGE HALL	1834	CATHERINE HALLS	1834
H. BRINLEY RICHARDS	1834	LOUISA HOPKINS	1834
H. BRINLEY RICHARDS (re-elected)	1836	ELIZABETH G. JONAS	1836
F. BOWEN JEWSON	1837	CHARLOTTE HELEN DOLBY	1837
CHAPPELL BATCHELOR	1838	ELIZABETH G. JONAS (re-elected)	1838
SAMUEL JOHN NOBLE	1839	KATE LODER	1839
JOHN CRONIN	1840	EMMA BENDIXEN	1840
CHARLES JAMES TOMS	1841	KATE LODER (re-elected)	1841
WILLIAM WATSON	1842	M. A. BARKER	1842
SEBASTIAN HARRIS	1843	ELIZABETH CHAMBERLAINE	1843
WILLIAM H. PALMER	1844	GEORGIANA POULTER	1844
ALEXANDER SIMMONS (one year) ...	1844	MARY E. SMITH	1845
HENRY WEIST HILL	1845	SOPHIA JULIA WOOLF	1846
HENRY C. BANISTER	1846	DOROTHY WATKINS	1847
WILLIAM G. CUSINS	1847	SOPHIA JULIA WOOLF (re-elected)	1848
HENRY C. BANISTER (re-elected)	1848	BERTHA M. STREET	1849
WILLIAM G. CUSINS (re-elected)	1849	EMILY SADLER	1850
WILLIAM H. AYLWARD	1850	ROSETTA VINNING	1851
JOHN FRANCIS BARNETT	1851	JANNETTA AYLWARD	1852
HENRY BAUMER	1852	ROSA P. LYNE	1853
JOHN FRANCIS BARNETT (re-elected)	1853	ROSETTA VINNING (re-elected for one year)	1853
CHARLES W. ISAAC	1854	SUSAN CAZALY	1854
CHARLES W. ISAAC (re-elected) ...	1856	SARAH L. KILPACK	1856
GEORGE H. THOMAS	1858	CHARLOTTE TASKER	1858
JOHN P. HILL	1860	AGNES ZIMMERMANN	1860
ALEX. CAMPBELL MACKENZIE	1862	AGNES ZIMMERMANN (re-elected)	1862
FRANCIS RALPH	1864	MARGARET WATTS	1864
WILLIAM SHAKESPEARE	1866	MATHILDE BAUERMEISTER (1 year)	1865
		CLARA C. TOVEY	1866

MENDELSSOHN SCHOLARS.

ARTHUR SEYMOUR SULLIVAN	1856	EATON FANING	1873
MARY CRAWFORD	1872	MAUDE VALÉRIE WHITE	1879

POTTER EXHIBITIONERS.

ELIZABETH ROBERTINE HENDERSON	1860	MARGARET GYDE (resigned) ...	1880
GEORGE H. THOMAS	1861	BEATRICE F. S. DAVENPORT	
HENRY R. EYERS	1862	(additional), per Miss AGNES	
ROSA A. BRINSMEAD	1862	ZIMMERMANN	1880
RIDLEY PRENTICE	1863	AMY HARE (two terms)	1881
ADELHEIT KINKEL	1864	WILLIAM G. WOOD	1881
ARTHUR FOX	1865	ANNIE CANTELO (Honorary	
EMMA BUER	1866	Exhibitioner)	1882
WILLIAM TOWNSEND	1867	LILIAN MUNSTER	1882
MARY E. CHRISTIAN	1868	GEORGE JOHN BENNETT (resigned)	1883
MALCOLM HEYWOOD	1869	G. W. F. CROWTHER (two terms)	1884
AGNES A. CHANNELL	1870	DORA BRIGHT	1884
WILLIAM A. HOWELLS	1871	STEWART MACPHERSON	1885
FLORENCE A. BAGLEHOLE	1872	ETHEL M. BOYCE	1886
WALTER FITTON	1873	WILLIAM JOHN KIPPS	1887
ALICE MARY CURTIS	1874	AMY E. HORROCKS	1888
F. W. W. BAMPFYLDE	1875	FRANK HOLLIS	1889
KATE STEEL	1876	ETHEL BARNES	1890
F. W. W. BAMPFYLDE (re-elected)	1877	CUTHBERT H. CRONK	1891
ALICE BORTON	1878	CATHERINE RODBARD	1892
E. HARVEY LÖHR	1879		

MEMORIAL AND OTHER PRIZES.

Sterndale Bennett Prize.

A Purse of 10 Guineas is competed for annually in March by Female Pianists who have been studying in the Academy, without intermission, for the six consecutive preceding Terms, including the current Term, and is awarded to the one who may be judged to play best a composition by Sir William Sterndale Bennett, to be chosen by the Committee, and announced two months previous to the Competition.

Parepa-Rosa Prize.

A Gold Medal, bearing the portrait of Euphrosyne Parepa-Rosa, is competed for annually in July by Soprano, Tenor, Contralto, and Bass Singers, in alternate years, who shall have been studying in the Academy throughout the last three consecutive Terms, including the current Term, and is awarded to the one who may be judged to sing best pieces selected by the Committee, the names of which will be announced two months before the Competition.

Charles Lucas Prize.

A Silver Medal (from a design from T. Woolner, R.A.), founded by subscription as a memorial of Charles Lucas, born 1808, died 1869 (Principal of the Academy from 1859 to 1866), is competed for annually in July by Composers who shall have been studying in the Academy throughout the three consecutive preceding Terms, and is awarded to the one who may be judged to compose the best work, of which the subject shall be named by the Committee two months before the date of the Competition.

TRUSTEES :

H. R. EYERS, STANLEY LUCAS, and FREDERICK WESTLAKE.

Llewelyn Thomas Prize.

The gift of HENRY EVILL, Esq., in memory of
LLEWELYN THOMAS, M.D., Brussels,
Hon Physician of the Academy.

A Gold Medal, for Declamatory English Singing, is awarded in March to the Female Candidate—Soprano and Contralto in alternate years—who shall be judged to sing best the pieces chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding Terms, but no longer than three years from the date of the Competition.

SIR FRANCIS GOLDSMID SCHOLAR.

CLARA COOPER 1884

PROFESSORS' SCHOLARS.

JULIA DE NOLTE (Violin) 1876	WILLIAM SUTTON (Violin) 1878
ALFRED HARPER (Double Bass) ... 1876	CHARLES F. E. CATCHPOLE (Horn) 1878

BALFE SCHOLARS.

WILLIAM SEWELL 1876	STEWART MACPHERSON 1882
PERCY STRANDERS 1877	STEWART MACPHERSON (re-elected) 1883
GEORGE JOHN BENNETT 1878	ALBERT H. FOX 1884
GEORGE JOHN BENNETT (re-elected) 1879	TOM HARRISON FREWIN 1885
GEORGE JOHN BENNETT (re-elected) 1880	ARTHUR E. GODFREY 1886
FREDERICK K. HATTERSLEY 1881	REGINALD STEGGALL 1887

LADY JENKINSON'S THALBERG SCHOLARS.

ALICE HEATHCOTE 1877	EDGAR HULLAND 1887
PERCY STRANDERS (resigned) ... 1879	MAUDE RIHL 1889
ARTHUR DACE (two terms) 1881	STANISLAUS SZCZEPANOWSKI
MARGARET GYDE 1881	(resigned) 1891
ARTHUR DACE (re-elected) 1883	PERCY HARMON (5 Terms) 1892
MARIE JAMES 1885	

NOVELLO SCHOLAR.

WILLIAM SEWELL 1879

HINE EXHIBITIONERS.

ANNIE V. MUKLE 1880	AVICE BOXALL 1887
STEWART MACPHERSON 1881	ETHEL BARNES 1888
SEPTIMUS WEBBE 1882	ADA TUNKS 1889
ALBERT H. FOX 1883	WILLIAM FRED. WINCKWORTH ... 1890
ARTHUR E. GODFREY 1884	ELIZABETH ETHEL SAVAGE 1891
MABEL LYONS 1885	STANISLAUS SZCZEPANOWSKI ... 1892
CORELLI WINDEATT 1886	

JOHN THOMAS (WELSH) SCHOLARS.

ANN ELIZABETH GRIFFITH 1883	LLEWELA DAVIES (re-elected one year) 1889
ANEURIN JENKINS (resigned) ... 1886	CATHERINE WILLIAMS 1890
LLEWELA DAVIES (two years) ... 1887	

HENRY SMART SCHOLARS.

WILLIAM JOHN KIPPS 1884	ROBERT H. MACDONALD 1890
HARRIETT CLAIBORNE DIXON 1893	

LISZT SCHOLARS.

GRACE MARY WILLIAMS HENSHAW 1887	IDA C. BETTS 1892
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SAINTON-DOLBY SCHOLARS.

AMY AUGARDE (resigned) 1888	HANNAH HOTTEN (three terms) ... 1891
BESSIE DORE (five terms) 1889	WINIFRED B. PEAKE 1892

MACFARREN SCHOLARS.

GRANVILLE, R. BANTOCK 1889	LLEWELA DAVIES 1892
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ERARD CENTENARY SCHOLAR.

MABEL EVELYN BIGG 1892	
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SAINTON SCHOLAR.

FLORENCE ELIZABETH MOSS 1893	
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Leslie Crotty Prize.

The gift of FRED. LESLIE CROTTY, Esq.

A Prize of 10 Guineas will be awarded annually in June to the Baritone Student who shall be judged to display the best artistic ability in Recitative, Cantabile, and Dramatic renderings. The piece or pieces will be chosen by the donor of the prize and announced one month before the Competition. The Examiners on each occasion have power to withhold the prize in the event of their being of opinion that none of the candidates have displayed sufficient ability.

Charles Santley Prize.

The gift of CHARLES SANTLEY, Esq., Hon. R.A.M.

A Prize of 10 Guineas will be given for competition in March to Male and Female Students, in alternate years, who have been studying in the Academy during the six consecutive preceding Terms, and will be awarded to the Candidate who may be adjudged the best Accompanist. Candidates must be prepared to play one or more pieces at sight, and transpose, if required to do so by the Examiners. The Examiners on each occasion have power to withhold the prize in the event of their being of opinion that none of the Candidates have displayed sufficient ability.

Rutson Memorial Prizes.

The gift of JOHN RUTSON, Esq., in memory of his Brother, the late
ALBERT OSLIFF RUTSON.

A Prize of 6 Guineas will be awarded annually in December to Sopranos and Contraltos, in alternate years, who have been studying in the Academy during at least the nine consecutive preceding Terms, and have throughout made singing their principal study. The prize has been instituted for the especial encouragement of clear enunciation of words and steadiness of intonation in singing. The piece or pieces chosen for the Competition will be announced one month before the date thereof. The Examiners on each occasion will have power to withhold the prize in the event of their being of opinion that no Candidate has attained a sufficiently high standard.

A Prize of like amount will be awarded on the same conditions to Tenors and Basses (including Baritones), in alternate years.

Heathcote Long Prize.

The gift of HEATHCOTE LONG, Esq.

A Purse of 10 Guineas is competed for annually in December by Male Pianists who have been studying in the Academy throughout three consecutive Terms, including the current Term, and is awarded to the Candidate judged to play best standard compositions, selected by the Committee from the works of some acknowledged masters, the titles of which will be announced two months before the Competition.

Bonamy Dobree Prize.

The gift of BONAMY DOBREE, Esq.

A Purse of 10 Guineas is competed for annually in December by Violoncellists who have been studying in the Academy throughout the three consecutive preceding Terms, and is awarded to the one who may be judged to play best a composition for the Violoncello, the title of which will be announced two months before the trial, and to play best a piece at first sight.

Evill Prize.

The gift of H. EVILL, Esq.

A Purse of 10 Guineas, for Declamatory English Singing, will be awarded in March to the Male Candidate—Bass and Tenor in alternate years—who shall be judged to sing best the pieces chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding Terms.

Sainton=Dolby Prize.

A Purse of 5 Guineas will be competed for in December by Contraltos and Sopranos, in alternate years, who must have been studying in the Academy throughout the last three consecutive Terms, and will be awarded to the Candidate displaying the best voice in conjunction with musical aptitude. No holder of the Sainton-Dolby Scholarship is eligible to compete for the prize.

Worshipful Company of Musicians' Medal.

A Silver Medal is presented by the Company triennially to the most distinguished Student, Male or Female, in the Academy. The recipient is nominated, without competition or examination, by the Principal, assisted by two of his principal Professors to be named by himself.

The next award will be made in 1896.

Joseph Maas Memorial Prize.

This prize is competed for in each year by the then pupils of the particular School of Music which shall in that year have been selected by the Trustees acting under the Deed of Trust. The amount of the prize is £10, to be appropriated to the cost of a year's instruction in the selected Institution, and the competition is confined to Tenor Vocalists, who must be British subjects. The prize will be awarded to the candidate whose voice, mode of producing it, and general musical attainments will, in the opinion of the Examiners appointed by the Trustees, render him most likely to take the highest position before the public as a tenor singer. The Trustees have power to withhold the prize at any time if, in the opinion of the Examiners, no Candidate has evinced sufficient merit to entitle him thereto.

TRUSTEES :

JOSEPH BENNETT, G. HOPE JOHNSTONE, and CHARLES LYALL.

Charles Mortimer Prize.

The gift of CHARLES MORTIMER, Esq., J.P.

A Prize of 5 Guineas will be competed for annually during April by Male and Female Students who shall not have already won any Scholarship, Exhibition, or Prize for Composition. The Prize is awarded to the composer of the best work of which the subject is announced by the Committee two months before the date of the competition.

Goldberg Prize.

Bequeathed by the CAVALIERE J. P. GOLDBERG,
Formerly Professor at the Academy.

A Prize of about 7 Guineas will be competed for annually in the Lent Term by Vocalists who have made Singing their Principal Study for six consecutive Terms, including the Term in which the examination is held. The several voices will compete in the following order—viz., 1894, Sopranos and Mezzo-Sopranos; 1895, Tenors; 1896, Contraltos; 1897, Baritones and Basses. The Prize will be awarded to the Candidate who shall sing best a composition chosen by the Committee and announced one month before the date of competition.

Louisa Hopkins Memorial Prize.

The gift of EDWARD LLOYD, Esq., in memory of his Mother.

A Prize of 10 Guineas will be competed for in the month of March annually by Female Pianists who have been studying Pianoforte as their principal study in the Academy during the six preceding Terms, and will be awarded to the Competitor who may be judged to play best a composition to be chosen by the Committee and announced one month previous to the Competition. The Examiners on each occasion will have power to withhold the prize in the event of their being of opinion that no Candidate has attained a sufficiently high standard.

Robert Cocks & Co. Prizes.

The gift of Messrs. ROBERT COCKS & Co.

Two Prizes of 10 Guineas each will be competed for annually in March and December by Male and Female Pianists respectively, who shall have been studying at the Academy for six consecutive Terms, and shall not have already won any Scholarship, Exhibition, or Prize for Pianoforte Playing. The prizes will be awarded to the two best performers of a Pianoforte composition, to be selected by the Committee of Management.

James Tubbs Prize.

A gold-mounted Violin Bow, of their own manufacture, is presented annually by MESSRS. JAMES TUBBS & SON, and is awarded by the Examiners in Violin-playing to that Student, Male or Female, who shall, in their opinion, have made such progress in his or her studies as to deserve it.

Silvani and Smith Prize.

A Wind Instrument of the value of 10 Guineas will be given for Competition triennially in June to Students who make a Wind Instrument their principal study, and will be awarded to the Competitor who shall be judged to play best the pieces chosen by the Committee, of which the titles will be announced one month before the contest.

The next Competition will be in June, 1894.

LLEWELYN THOMAS PRIZEHOLDERS.

ELLEN A. ORRIDGE	1877	JULIA NEILSON	1886
LEONORA BRAHAM... ..	1878	HANNAH MARIA JONES... ..	1887
MARIAN MCKENZIE	1879	KATE NORMAN	1888
MATILDA ROBINSON	1880	LIZZIE NEAL	1889
ANNIE GREY	1881	EMILY SQUIRE	1890
KATE HARDY... ..	1882	MARY HAY	1891
ALEXANDRA EHRENBERG	1883	ELISABETH MACKENZIE	1892
MARIE ETHERINGTON	1884	MARY THOMAS	1893
BLANCHE MURRAY... ..	1885		

NILSSON PRIZEHOLDERS.

MARY DAVIES, 1st prize	1877	ANNIE BUTTERWORTH, 1st prize... ..	1878
MARIAN WILLIAMS, 2nd prize	1877	ELLEN A. ORRIDGE, 2nd prize.. ..	1878

HEATHCOTE LONG PRIZEHOLDERS.

PERCY STRANDERS	1878	ALFRED IZARD	1884
F. W. W. BAMPFYLDE	1879	FREDK. JAMES GOSTELOW	1885
CHARLES T. CORKE	1880	ALBERT H. FOX	1886
HERBERT LAKE	1881	EDGAR HULLAND	1887
ARTHUR DACE	1882	WILLIAM J. KIPPS	1888
SEPTIMUS B. WEBBE		Fritz W. READ	1892
G. W. F. CROWTHER	1883		

BONAMY DOBREE PRIZEHOLDERS.

WILLIAM EDWARD WHITEHOUSE	1878	JOHN CARRODUS, Jun... ..	1886
JAMES E. HAMBLETON	1882	CLEMENT HANN	1888
WILLIAM C. HANN	1883	BERTIE P. PARKER	1889
ERNEST BURTON	1884	HERBERT WALENN	1891
C. H. ALLEN GILL	1885	GERTRUDE M. E. HALL	1892

EVILL PRIZEHOLDERS.

ARTHUR F. JARRATT	1879	ALEC MARSH... ..	1887
BEN DAVIES	1880	WILLIAM E. HELLAWELL	1888
FRANK MAY	1881	DAVID HUGHES	1889
JOHN G. ROBERTSON	1882	EDWIN HOUGHTON	1890
MUSGROVE TUFNAIL	1883	JOHN WALTERS	1891
WALTER MACKWAY	1884	PHILIP BROZEL	1892
CHARLES COPLAND	1885	TOM JAMES	1893
MALDWYN HUMPHREYS... ..	1886		

READ PRIZEHOLDERS.

TOBIAS A. MATTHAY, 1st prize	1879	HENRY R. ROSE, 2nd prize	1879
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SANTLEY PRIZEHOLDERS.

RICHARD HARVEY LÖHR	1879	GILBERT R. BETJEMANN	1886
PERCY STRANDERS	1880	WILLIAM J. KIPPS	1887
BEATRICE DAVENPORT	1882	ARTHUR E. GODFREY	1888
ALFRED IZARD	1883	FRANK HOLLIS	1891
AGNES SEIRUYS	1884	LLEWELA DAVIES	1892
SEPTIMUS B. WEBBE	1885	STANISLAUS SZCZEPANOWSKI	1893

LOW PRIZEHOLDER.

KATHLEEN WATTS	1888
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KELSALL PRIZEHOLDERS.

CHARLES ISAAC	1858	FRANK ARNOLD	1876
FRANK AMOR... ..	1859	WINIFRED ROBINSON	1885
W. FRYE PARKER... ..	1871		

STERNDALE BENNETT PRIZEHOLDERS.

FLORENCE A. BAGLEHOLE	1872	ROSE GOODE (additional), per W.	
ANNIE J. MARTIN	1873	DORRELL, Esq.	1881
ALICE MARY CURTIS	1874	MARY BRUCE SANDERSON (ad-	
FANNY BOXELL	1875	ditional), per CHARLES	
KATE STEEL	1876	HALLÉ, Esq.	1881
NANCY EVANS	1877	LILIAN MUNSTER	1882
JESSIE PERCIVAL	1878	FRANCES C. SMITH	1883
DINAH SHAPLEY (additional), per		DORA ROBINSON	1884
W. DORRELL, Esq.	1878	JANE TAYLOR... ..	1885
MARGARET GYDE	1879	ETHEL M. BOYCE... ..	1886
ALICE HEATHCOTE (additional),		DORA BRIGHT	1887
per W. DORRELL, Esq.... ..	1879	EDITH L. YOUNG	1888
DINAH SHAPLEY	1880	AMY E. HORROCKS	1889
AMY HARE (additional), per W.		MARGARET E. FORD	1890
DORRELL, Esq.	1880	LLEWELA DAVIES	1891
MAUD WILLETT (additional), per		LAVINIA POWELL	1892
CHARLES HALLÉ, Esq.... ..	1880	LILIAS PRINGLE	1893
ANNIE CANTELO	1881		

PAREPA-ROSA PRIZEHOLDERS.

NESSIE GOODE	1874	MARGARET HOARE	1884
JOHN LOFTING WADMORE	1875	WILLIAM NICHOLL	1885
MARY DAVIES	1876	BLANCHE MURRAY... ..	1886
JAMES SAUVAGE	1877	DAVID HUGHES	1887
ELLEN A. ORRIDGE	1878	KATE NORMAN	1888
J. HERVET D'EGVILLE	1879	MALDWYN HUMPHREYS... ..	1889
CLARA SAMUELL	1880	MARIE HOOTON	1890
BEN DAVIES	1881	JOHN WALTERS	1891
HILDA WILSON	1882	MINNIE ROBINSON	1892
MUSGROVE TUFNAIL	1883	REGINALD BROPHY	1893

CHARLES LUCAS PRIZEHOLDERS.

ARTHUR HERBERT JACKSON	1875	EDWARD GERMAN	1885
First Movement of Symphony.		"Te Deum," for Voices and Organ.	
EATON FANING	1876	ARTHUR E. GODFREY	1886
"Magnificat," for Solo, Chorus,		First Movement of Stringed Quartet.	
Band and Organ.		E. CUTHBERT NUNN	1887
R. HARVEY LÖHR... ..	1877	First Movement of a Symphony.	
First Movement of Violin Quartet.		DORA BRIGHT	1888
R. HARVEY LÖHR... ..	1878	Variations on an Original Theme, for	
Psalms, for Unaccompanied Chorus.		Pianoforte, Violin, Viola, and	
ARTHUR GORING THOMAS	1879	Violoncello.	
"Hero and Leander," Vocal Scena.		ETHEL M. BOYCE... ..	1889
ARTHUR GORING THOMAS	1880	Introduction and Rondo for Piano-	
Slow Movement of Sonata, for		forte, Violin, and Violoncello.	
Pianoforte and Violin.		LEARMONT DRYSDALE	1890
GEORGE JOHN BENNETT	1881	Overture to a Comedy.	
"Jubilate," for Chorus, Band, and		GEORGE F. WRIGLEY	1891
Organ.		I. Kyrie Eleison { In Latin. For four-	
WILLIAM G. WOOD	1882	part Chorus, Solo,	
First Movement of Trio, for Piano-		Orchestra, and	
forte, Violin, and Violoncello.		Organ.	
FREDERICK KILVINGTON HATTERS-		CHARLES MACPHERSON... ..	1892
LEY	1883	Andante and Scherzo for Flute, Oboe,	
Madrigal.		Clarinet, 2 Horns, and Bassoon.	
STEWART MACPHERSON... ..	1884	HERMANN F. LÖHR	1893
First Movement of Pianoforte Sonata.		Ballet Suite for small Orchestra.	

FELLOWS.

(R.A.M.)

ADLINGTON, W.
ALLISON, HORTON C., Mus. D. Dub.

BANISTER, H. C.
BARNBY, Sir J.
BARNETT, JOHN FRANCIS.
BENNETT, GEORGE JOHN, Mus. B. Cantab.
BERNHARDT, Dr. J. WILKES.
BLAGROVE, RICHARD.

CHESHIRE, JOHN.
CORDER, F.
CURWEN, JOHN SPENCER.

DAWSON, W. H. C.
DORRELL, WILLIAM.
DOYLE, C. W.

EYERS, H. R.
EYRE, ALFRED J.

FANING, EATON.

GILBERT, A.
GODFREY, C.
GODFREY, Lieut. D.

HARPER, CHARLES.
HARPER, THOMAS.
HAY, WALTER CECIL.
HOWELL, EDWARD.

KEMP, S.

LATTER, R.
LITTLE, H. WALMSLEY, Mus. D. Oxon.
LUNN, H. C.

MACFARREN, WALTER.
MACKENZIE, A. C., Mus. D. St. And.
et Cantab.
MACPHERSON, STEWART.
MAY, O.
MOUNT, G.

NUNN, J. H.
NUNN, R. LINDLEY, Mus. B. Cantab.

O'LEARY, ARTHUR.
OSWALD, ARTHUR.

PARRY, JOSEPH, Mus. D. Cantab.
PHIPPS, W. H.
PYE, KELLOW J.
PYNE, K. J.

RADCLIFF, J.

SHAKESPEARE, WILLIAM.
SMITH, WHITEHEAD.
STEGGALL, CHARLES, Mus. D. Cantab.
SULLIVAN, Sir A. S., Mus. D. Cantab.

THOMAS, E. W.
THOMAS, JOHN.
THOMSON, JAMES (London).
TURNER, BRADBURY, Mus. B. Cantab.

WALLWORTH, T. A.
WEEKES, T. E.
WESTLAKE, F.
WHEELDON, G.
WHEELER, A. W.
WRIGLEY, JOHN.

AGABEG, Mrs. Aviet, late Miss Edith
Wynne.
AYLWARD, Miss LEILA.

BANKS, Miss.
BAXTER, Madame LAURA.
BIRCH, Miss.

CHUBB, Mrs., late Miss Messent.

DAVIES, Mrs. CADWALLADR, late Miss
Mary Davies.

HENDERSON, Miss ROBERTINE.
HUTCHISON, Mrs. PERCY, late Mdle.
Alwina Valleria.

ISAACSON, Mrs., late Miss S. J. Woolf.

MACFARREN, Lady, late Miss Andraé.
MACIRONE, Miss C. A.
MOSLEY, Mrs., late Miss Chancellor.

O'LEARY, Mrs., late Miss R. Vinning.

PALMER, Miss.

RANSFORD, Miss.

THOMPSON, Lady, late Miss Kate Loder.

ZIMMERMANN, Miss AGNES.

SAINTON-DOLBY PRIZEHOLDERS.

HELEN SAUNDERS 1886	EMILY SQUIRE 1889
JULIA NEILSON 1887	MARY HAY 1890
HANNAH JONES 1888	FLORENCE BETHELL 1891
EDITH HANDS 1892	

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During the last ten years 1,457 Candidates have presented themselves for this examination, of whom an average of 27·72 per cent. have passed, as shown by the following figures :—

YEAR.		EXAMINED.		PASSED.
1884	...	52	...	21
1885	...	68	...	26
1886	...	106	.	27
1887	...	116	...	26
1888	...	129	...	31
1889	...	155	...	34
1890	...	141	...	34
1891	...	207	...	60
1892	...	240	...	76
1893	...	243	...	69
		<hr/>		<hr/>
		1,457		404

The Syllabus of the next Examination, and all further information relating thereto may be obtained from the Secretary on application.

The last day for entering Candidates for the 1893-4 Examination, and for receiving the Exercises of those who enter in Subjects I. and VI., is Monday, 23rd October, 1893. The last day for completion of the entry by payment of Final Fee is Thursday, 30th November, 1893.

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Joyce, Jane (Elementary Singing)	1889	Sinkinson, Irene (P.) (Inez San	
Kendall, Harriet (T.)	1893	Carolo)	1893
Leeds, BeSSie Mary (T.)	1889	Spencer, Lizzie Clara (P.)	1893
Marshall, Florence (T.)	1890	Sunman, Henry (P.)	1886
Mason, William (T., English		Tabram, Mary Elizabeth (T.) ...	1891
Singing)	1885	Vernay, Anne (T.)	1891
May, Mary Louisa (T.)	1890	Vickers, Georgina Rebecca (T.,	
McFarlane, Harriet (T.)	1889	English Singing)	1892
Michie, Pattie (T.)	1888	Wilkinson, Rev. Wm. Farley (T.)	1887
Morris, Margaret (T.)	1886	Willis, Louisa Emilie (T., English	
Moss, Arthur William (T.)	1889	Singing)	1892
Pearce, Lily (T.)	1891		

P—Performer.

T—Teacher.

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Brown, Jane Helen (T.)	1888	Davey, Francis Saunders (P.) ...	1891
Bryett, Jane (T.)	1887	Davies, Evelyn Harriot (T.)	1886
Buchanan, Kate (P.)	1890	Davis, Margaret (T.)	1891
Buchanan, Mary (P.)	1884	Dawes, Agnes (T.)	1892
Butcher, Mary Amelia (P.)	1882	Dawson, Agnes (P.)	1889

Licentiates of the Royal Academy of Music.

IN COMPOSITION.

Arkwright, Marian Ursula (T.)	...	...	...	...	...	...	...	...	...	1891
Barber, Edwin Masterman (T.)	...	...	...	...	...	...	...	...	...	1887
Bellamy, Catherine A. (T.)	...	...	...	...	...	...	...	...	...	1887
Bingley, Rev. John Thomas (T.)	...	...	...	...	...	...	...	...	...	1889
Clark, Windeyer (T.)	...	...	...	...	...	...	...	...	...	1889
Curtis, Millie (T.)	...	...	...	...	...	...	...	...	...	1889
Dixon, Emily C. (T.)	...	...	...	...	...	...	...	...	...	1887
Ewer, D. C. Wilson (T.)	...	...	...	...	...	...	...	...	...	1887
Fliteroft, John Thomas (T.)	...	...	...	...	...	...	...	...	...	1888
Grant, Emily Bessie, Mus. Bac. Oxon. (T.)	...	...	...	...	...	...	...	...	...	1889
Havelock, George (T.)	...	...	...	...	...	...	...	...	...	1888
James, Frederick, Mus. Bac. Cantab. (C.)	...	...	...	...	...	...	...	...	...	1889
Merrick, Frank (T.)	...	...	...	...	...	...	...	...	...	1886
Parkes, David (T.)	...	...	...	...	...	...	...	...	...	1891
Powell, Owen Henry (T.)	...	...	...	...	...	...	...	...	...	1889
Rowe, Richard Ingleton (T.)	...	...	...	...	...	...	...	...	...	1890
Smith, Blanche (T.)	...	...	...	...	...	...	...	...	...	1893
Steven, Alexander (T.)	...	...	...	...	...	...	...	...	...	1893
Turton, Mary Agnes (T.)	...	...	...	...	...	...	...	...	...	1888
Tutt, William Henry, Mus. Bac. Cantab. (C.)	...	...	...	...	...	...	...	...	...	1883
Whitfield, Alice (T.)	...	...	...	...	...	...	...	...	...	1892

C—Composer and Teacher.

T—Teacher.

IN SINGING.

Ackerley, Sarah Ellen (T.)	...	1889	Dobbie, Elizabeth Anne (P.)	...	1892
Booker, Mary Louisa (P.)	...	1891	Drew, Rosa (Elementary Singing)	...	1889
Brooks, Amy H. (T.)	...	1887	Dunkley, Frances E. (T.)	...	1888
Brown, Meredith (T.)	...	1885	Dyson, W. Mann (T., English Singing)	...	1884
Buchanan, Jeanie (T.)	...	1885	Frost, Amy Ann Eliza (P., English Singing)	...	1892
Bury, Benjamin (P.)	...	1893	Fusselle, Kate (P.)	...	1884
Clark, William (P.)	...	1886	Gane, Marie (T.)	...	1893
Cohen, Amelia (T.)	...	1893	George, Isabel (P.)	...	1884
Coulthard, Matilda (T., English Singing)	...	1892	Glover-Eaton, Frances Sarah (T.)	...	1890
Cross, Blanche (T.)	...	1893	Gould, Louie A. J. (P. and T.)	...	1886
Curtis, Alice (P.)	...	1893	Graves, Frank Scott (T.)	...	1889
Denning, Amey Murray (T.)	...	1893	Graves, Henry (T.)	...	1890
Devonshire, Amy Blanche (T., English Singing)	...	1892	Harker, Elsie (P.)	...	1893

IN PIANOFORTE PLAYING.—*Continued.*

Nisbet, James (T.)	1893	Stephenson, Edith Gertrude (P.)	1888
Nock, Clara Matilda (T.)	1893	Stephenson, Lucy Eliza (P.)	1889
Norris, Ernest Edward Henry (T.)	1888	Stericker, Arthur Cass (P.)	1892
Nunn, Elizabeth Annie (P.)	1884	Stow, Elsie Laura (T.)	1893
Olson, Mary Amilie (P.)	1885	Strettell, Harriett A. (P.)	1885
Orellana, Belgly de (P.)	1883	Sturge, Alice Margaret (T.)	1891
Orellana, Flora de (P.)	1882	Surridge, Constance E. (T.)	1892
Palliser, Sybil (P.)	1892	Susman, Rachael (T.)	1892
Pallot, Eliza (T.)	1892	Tallant, Catherine Alice (P.)	1888
Paris, Emily de (T.)	1890	Tapp, Georgiana Constance Mabel	
Parkes, Margaret Ashwell (P.) ...	1884	(Fée) (T.)	1893
Parnell, Mary (T.)	1886	Tarbolton, Mary Susanna (T.) ...	1892
Parsons, Herbert Chas. (P.)	1892	Taylor, Annie (T.)	1891
Payne, Louisa (T.)	1884	Taylor, Martha (T.)	1890
Peat, Florence Stuart (T.)	1893	Tendall, Eliza (T.)	1891
Pechell, Laura (T.)	1893	Thompson, Alice Naish (P.)	1882
Peck, Clara (P.)	1886	Thomson, Elizabeth Georgina (P.)	1890
Percival, Edith (P.)	1893	Thomson, Jane Rodney (P.)	1882
Phillips, Edith (T.)	1886	Threadgold, Lottie Maria (T.) ...	1888
Poole, Ethel Bronwen (T.)	1893	Timæus, Mary White (T.)	1893
Pope, Rose Kelway (T.)	1893	Tims, Clara (T.)	1887
Potter, Mary Constance (T.)	1891	Tonge, May Severn (P.)	1890
Power, Henrietta Maria (P.)	1885	Tozer, Augustus E. (P.)	1882
Prince, Alfred (T.)	1891	Travers, Mary (P.)	1885
Quick, Amy Arnoll (T.)	1890	Tregillus, Beatrice Mabel (P.) ...	1890
Quick, Ellen Mary (T.)	1887	Vause, Charles Wm. (T.)	1892
Rea, Emma Mary (T.)	1891	Veaco, John George (T.)	1889
Redfern, Florence Jerram (T.) ...	1893	Wagner, Frederick, Mus. B. (P.)	1886
Richardson, Ada Louisa (T.)	1887	Walker, Ellen (P.)	1886
Richardson, Maud (T.)	1892	Walker, Herbert (T.)	1886
Roberts, Mary Felicia (T.)	1892	Wall, Emily Gertrude (T.)	1891
Robson, Mary (T.)	1888	Watson, Ethel Frances (P.)	1891
Ross, Elizabeth Frances (T.)	1889	Watts, Edith (T.)	1888
Ross, Lilian Georgina Mattie (T.)	1891	Webster, Clarinda A. (P.)	1884
Round, Kate (T.)	1887	Whipp, Edith Anice (T.)	1890
Rowe, Geo. Middleton (P.)	1892	Whitehead, Alfred Wm. (T.)	1892
Rowland, Charles (P.)	1882	Whitehead, Samuel (T.)	1887
Sanford, Mary Gordon (P.)	1890	Wilcockson, Elizabeth (T.)	1890
Schwieger, Walter Frederick (P.)	1886	Wilkins, Kate Annie (P.)	1891
Senior, Edwin (T.)	1886	Williams, Annie Maria (T.)	1893
Sharpe, George Frederic (T.)	1893	Wilmot, Caroline Dudley (T.) ...	1890
Sharples, Thomas (T.)	1893	Wilmot, Caroline Dudley (T.) ...	1891
Shorland, Mary Elizabeth (P.) ...	1885	Winterbottom, Fanny (T.)	1891
Smith, Anne Elizabeth (T.)	1888	Wintle, Lucy (P.)	1891
Smith, Rosa (T.)	1885	Woodyatt, Florence Lilian (T.) ...	1893
Smout, Ida (T.)	1891	Wright, Margaret Annie (T.)	1893
Smyth, Isabella Stuart (P.)	1882	Wright, Margaret May (P.)	1893
Spedding, Esther Alice (P.)	1892	Yates, James Herbert (T.)	1891
Standen, Helen Melville (T.)	1885	Yorke, Marion Courtenay (T.) ...	1892
Stansfield, Kate (T.)	1889	Young, Edith Maurice (T.)	1886
Stanswood, Florence (P.)	1893	Zwinger, Edith Mary (T.)	1893

P—Performer and Teacher. T—Teacher.

IN ORGAN PLAYING.

Allison, Malcolm	1888	Cox, W. Haydn	1886
Barrow, William Henry	1884	Dewberry, Frederick	1883
Bennett, Thomas Herbert	1891	(Mus. Bac. Cantab.)	
Clarke, John Charles	1885	Dudeney, Thomas James	1885

IN PIANOFORTE PLAYING.—*Continued.*

Dawson, Herbert James (T.) ...	1891	Hume, Gertrude (T.) ...	1891
Deeley, Effie (T.)... ..	1891	Humphries, Emily Mary (P.) ...	1884
Doyle, Rosa H. (P.)	1888	Ingham, Albert (T.)	1886
Dunworth, Henry (T.)	1886	Isaac, Kate (T.)	1892
Durley, Lucy Elizabeth (P.) ...	1890	James, Lilla (T.)	1892
Ellaby, Agnes Grace (T.)	1891	Jefferson, Rebecca (T.)	1893
Elliott, Margaret (T.)... ..	1891	Jennings, Edith (T.)	1892
Ellis, Ada Sinclair (P.)	1891	Johnson, Ellen Ruth (T.)	1893
Ellis, Ethelwyn Howard (P.) ...	1891	Johnson, Feakins Alfred (P.) ...	1883
Ellis, Jessie Balfour (T.)	1892	Johnson, Mary Anne Barnes (T.)	1888
Ereaut, Arabella Susette (P.) ...	1893	Joll, Emma Mary (P.)	1885
Fearn, Florence E. (T.)	1892	Jones, Arthur Barclay (P.)	1891
Fellows, Eliza Frances (T.)	1891	Jopling, Isabella Louisa (P.) ...	1885
Fitch, Lottie (T.)	1888	Joste, Annie Marguerite (T.) ...	1891
Ford, Mary W. (T.)	1887	Keats, Florence Jane (T.)	1893
Foster, Augusta Josephine (P.) ...	1892	Keeble, Grace (P.)	1890
Fowler, William Ernest (P.)	1893	Keene, Frederick Andrew (P.) ...	1891
Fowles, Bernard Wm. (P.)	1892	Keep, Annie Eliza (T.)	1891
Fredericks, Helen (T.)	1892	Kelly, Lillian (T.)	1893
Freeman, Helen Maud (T.)	1892	Kirby, Jeannie (T.)	1893
Frewer, Frank (P.)	1892	Knight, Hilda Mary (T.)	1891
Gallatly, Dora (P.)	1885	Langford, Samuel (T.)	1892
Gardner, Charles (P.)... ..	1882	Lawley, Rose Harriet (T.)... ..	1891
Gilbart, Ethel (T.)	1890	Lea, Louisa Kate (T.)... ..	1889
Giles, Helen Frances (P.)	1892	Lean, Edith Amy (P.)	1885
Godfray, Marion Ida (T.)	1892	Leigh, Ada (P.)	1890
Goodridge, Melora F. (T.)... ..	1886	Le Sueur, Louisa Jane (P.)	1892
Green, Mary (T.)... ..	1891	Lewis, Caroline Sarah (P.)	1893
Greenland, Annie Maria (P.) ...	1883	Lewis, Georgina Adeline (T.) ...	1893
Gregory, Adeline Constance Laurette (T.)	1893	Lewis, Lilian (P.)	1888
Griffiths, Bessie (P.)	1890	Linton, Alice Mary (T.)	1885
Grocock, Edward William (T.) ...	1893	Llewellyn, Kate (P.)	1882
Gudgeon, John (P.)	1891	Lockwood, Eva (T.)	1892
Guest, Mary Ellen (T.)	1889	Lomas, William (P.)	1882
Hall, Alice Maud (T.)... ..	1893	Longley, Annie S. (T.)	1893
Hall, Clara (T.)	1892	Louch, William (T.)	1885
Hall, Mary Parker (T.)	1893	Maclea, Lottie (T.)	1886
Harris, Grace Ethel (T.)	1893	McBlain, Bertha (T.)	1886
Hartley, Annie Austin (T.)	1890	M'Kechnie, Edith C. E. (P.) ...	1889
Haselden, Theresa Julia (P.) ...	1893	Maddle, Maud Mary (T.)	1888
Hayes, Letitia Millie (T.)	1892	Marsh, Mary Elizabeth (P.)	1885
Head, Jane (T.)	1890	Marshall, Marian Isabella (T.)... ..	1892
Hemmerde, Amy Gertrude (T.) ...	1893	Mattheson, Emily (P.), late Miss Pugh	1887
Hemmings, Clara Jane (T.)	1893	May, Ethel Frances (T.)	1886
Hensman, Caroline (T.)	1892	May, Mary Louisa (T.)	1893
Heron, Joanna (T.)	1888	Mills, Ellen (T.)	1893
Hewins, Kate (T.)	1893	Mitchell, Madeline Ginder (P.)... ..	1885
Hewins, Mabel Maria (T.)... ..	1890	Moore, Eleanor (P.)	1888
Hexham, Annie (T.)	1890	Mossop, Lillie Louisa (P.)... ..	1892
Heywood, Hattie (T.)... ..	1892	Mott, Beatrice Elizabeth (T.) ...	1892
Hillier, Lucy (P.)	1891	Muller, Ada Madeline (T.)... ..	1892
Hindle, James (P.)	1884	Murchison, Beatrice (P.)	1884
Hodgson, Emily Rose (Minna) (P.)	1892	Muriel, Isabel Mary (T.)	1888
Hoffman, Jacob (T.)	1885	Murray, Louisa (P.)	1891
Hollick, Clara (P.)	1888	Musgrave, Grace Ethel (T.)	1891
Holdom, Annie Eliza (T.)	1887	Needham, Mrs. Alicia Adelaide (P.) née Montgomery (Ada) ...	1889
Holme, Gertrude (T.)... ..	1887	Newby, Caroline Gertrude (T.)... ..	1887
Horsfield, Eleanor Mercy (T.) ...	1886		
Hudson, Emily Gertrude (T.) ...	1886		

FORM OF BEQUEST

FOR THE PURPOSE OF FOUNDING A SCHOLARSHIP.

I give to the Royal Academy of Music the sum of £

(here insert "free of legacy duty," if that be the intention)

for the purpose of founding, in accordance with Rules and Regulations to be from time to time made by, or under the authority of the said Royal Academy of Music, a PERPETUAL SCHOLARSHIP, having for its object the promotion and cultivation of
(here describe the object) *and to be called (here give the name by which the*
foundation is to be known) *such Scholarship to be endowed with*
the net annual income of the said sum of £

FORM OF SPECIFIC BEQUEST.

I give (here insert "free of legacy or succession duty," if that be the intention) to the Royal Academy of Music for the general purposes thereof, or any of those purposes specifically designated by, or under the authority of the said Royal Academy of Music (here describe the subject-matter of the gift, be it either a simple pecuniary legacy or a specific thing, such as land, stock in the funds, musical instruments, or the like).

IN ORGAN PLAYING—*Continued.*

Fliteroft, John Thomas	1888	Mander, R. Yates	1886
Hey, Arthur	1891	Mountford, Franklin James ..	1893
Hoggett, Thomas James	1892	New, Albert E.	1888
Hopper, Richard J. E.	1887	Oake, Alfred... ..	1887
(Mus. Bac. Cantab.)		Sinclair, George Robertson ..	1887
Hudson, Henry	1884	Sippel, Henry Hallyar	1884
Huntley, George Frederick (Mus.		Stocks, William Henry	1887
Bac.)	1888	Tiltman, Henry Thomas	1891
Jones, George Evan	1888	Vinnicombe, Edward Moxhay ...	1889

IN ORCHESTRAL INSTRUMENTS.

Ball, Reginald Vercoe (<i>Violin</i>) ...	1891	Jones, Edward (<i>Violin</i>)	1887
Barnby, Alice (P.) (<i>Harp</i>)	1892	Kelly, Annie Elizabeth Mary	
Booth, John Richardson (P.)		(<i>Violin</i>)	1891
(<i>Violin</i>)	1892	Lavington, Amy Eleanor (<i>Harp</i>)	1889
Buffey, Thomas Goodburn (<i>Violin</i>)	1889	MacDermott, Harry Stanley (T.)	
Cass, William Hy. (P.) (<i>Violin</i>)	1893	(<i>Violin</i>)	1892
Chartres, Emily Florence (<i>Violin</i>)	1889	Milligan, Frances McGregor (P.)	
Dunworth, James (<i>Violin</i>)... ..	1884	(<i>Violin</i>)	1892
Fricker, Minnie Mott (P.)		Morris, Andrew (<i>Violin</i>)	1889
(<i>Harp</i>)	1892	Morris, Joseph (<i>Clarinet</i>)... ..	1889
Gardiner, Beryl (<i>Violin</i>)	1891	Paton, Letitia Mary (T.) (<i>Violin</i>)	1892
Gray, Ellen Louisa (<i>Harp</i>)	1889	Peters, Chas. Furness (P.)	
Grimm, Eugen (P.) (<i>Violoncello</i>)	1888	(<i>Violin</i>)	1892
Guyer, John Fisher (<i>Violin</i>) ...	1888	Serle, Alfred Ernest (P.) (<i>Violin</i>)	1892
Hughes, James Stamford		Slocombe, Alfred John (P.)	
(<i>Clarinet</i>)	1891	(<i>Violin</i>)	1892
Hunt, Hubert Walter (<i>Violin</i>) ...	1888	Turrell, Thos. Edward (<i>Clarinet</i>)	1882

P—Performer and Teacher.

T—Teacher.

IN BAND-MASTERSHIP.

Browne, John Barrett... ..	1882	Miller, George	1882
Evans, Christopher	1884	Thomas, Charles	1893
Godfrey, Daniel Evers	1890		

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